DUBLIN OPERATIC SOCIETY

(FOUNDED 1928)

Spring Season 1947

COMMENCING EASTER SATURDAY, 5th APRIL
CONCLUDING SUNDAY, 13th APRIL

Operas will commence 7.45 p.m. each evening.

LATECOMERS NOT ADMITTED UNTIL FIRST INTERVAL

Tosca ★ Faust ★ Rigoletto ★ Maritana

ARTISTES:

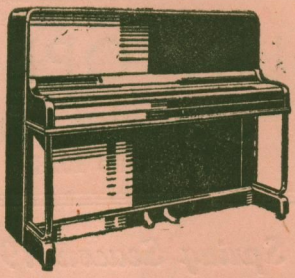
ARTHUR CARRON, HEDDLE NASH, EMELIE HOOKE, ARTHUR FEAR, FRANK RYAN, MINNIA BOWER, JOHN LYNSKEY, VERONICA KEARY, LEO MAGUIRE, DERMOT BROWNER, CHRYSTAL JACKSON, CECILY KENNY, JACK HARTE, JENNIE O'TOOLE, MICHAEL MULLINS, TOM O'BRIEN, BRENDAN KAVANAGH, JIM KENNY, KEVIN O'GORMAN, PATRICK KAVANAGH, WINIFRED WHEATLEY, SAM MULLIGAN, EILEEN GUNNING.

at the

OLYMPIA THEATRE

Box Office—10.30 a.m. to 5.30 p.m.

Programme and Story of Opera - Price 3d.



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Story of the Opera.

"Tosca"

Tragic Opera in Three Acts. Music by Giacomo Puccini. Book by Illica and Giacosa, after the drama by Sardou. First produced at the Costanzi Theatre, Rome, January 14, 1900.

ACT I.—Interior of the Church of Sant'Andrea, Rome. The painter, Mario Cavaradossi, is busily engaged upon mural decorations within the church when he is appealed to for aid by Cesare Angelotti, an escaped political prisoner. The painter promises to assist him to escape, and meanwhile hides him in the church. Tosca, a singer, and the painter's sweetheart, comes in at this moment and believes that she has discovered evidences of the painter's fickleness, especially since he has been using another woman as the model for his "Magdalen." He reassures her. The sacristan and choirboys enter, and, later, Scarpia, the Chief of Police, in search of the fugitive. He finds a fan dropped by the model and shows it to Tosca in order to excite her jealousy. He wishes her to betray her lover, and he is also in love with her on his own account.

ACT II.—Scarpia's Offices in the Farnese Palace. Scarpia's men have not been able to catch Angelotti, but still suspecting Cavaradossi they bring him before their chief. Scarpia questions him sharply without being able to obtain any information and then remands him to the torture-chamber. He has sent for Tosca, who now appears. At first she is silent to all his questions, but when he tells her that her lover is being tortured, and proves this by opening the door to the inquisition chamber, she cannot withstand the strain and reveals Angelotti's hiding-place. The painter reproaches her for the betrayal as he is taken away to prison. Scarpia now tells her that her lover will be condemned to death unless she is willing to make a sacrifice to save him—the sacrifice of her honour. He, Scarpia, loves her, and under no other condition can the painter be saved. Tosca recoils from this proposition, but when word is brought that Angelotti has poisoned himself to avoid recapture she fears Cavaradossi will do likewise and says she will consent. The police officer draws up a passport for the prisoner and at the same time gives orders for his execution by a volley of musketry. He carefully explains that it will be a mock execution, only blank cartridges being used, for the sake of appearances. He advances to Tosca with the passport and endeavours to embrace her. She seizes it and quickly stabs him to the heart. Then piously composing the body, with lights at the head and feet and a crucifix on its breast, she hastens away to the prison.

ACT III.—Battlements of the Prison. The squad of soldiers prepare to obey the order which they have just received for the execution of Cavaradossi. He is led out to an open court overlooking the battlements, and is there overjoyed to find Tosca, who tells him of the passport which she carries. The execution will only be pretended, she tells him, but he must fall as though slain. The file of soldiers now take their position and fire their volley. The prisoner sinks in a crumpled heap, but when Tosca rushes to his side she finds that he is really dead—pierced by actual bullets. Tosca cannot at first realize the horrible truth, then gives way to despair. The guards now rush in to seize her for the murder of Scarpia. She evades them, springs to the battlements, and throws herself headlong down to her death.

The DUBLIN OPERAT

SPRING SEASON ★ COMMENCING EASTER SATURDAY, 5t

EASTER MONDAY, 7TH APRIL, WEDNESDAY, 9TH APRIL and FRIDAY, 11TH APRIL, at 7.45 P.M.

"Tosca"

(*Puccini*)

DRAMATIS PERSONAE.

Mario Cavaradossi (*a painter*)	ARTHUR CARRON
Baron Scarpia (*Chief of Police*)	ARTHUR FEAR
Cesare Angelotti (*an escaped prisoner*)	BRENDAN KAVANAGH
Floria Tosca (*a singer*)	EMELIE HOOKE
Spolette (*a police officer*)	TOM O'BRIEN
Sciarrone	PATK. KAVANAGH
Jailer	JOS. GREEVY
A Shepherd Boy	ANGELA O'CONNOR

Churchmen, Police, Choir-boys, Servants.

EASTER SATURDAY: FAUST. EASTER SUNDAY: RIGOLET
WEDNESDAY: TOSCA. THURSDAY: FAUST. FRIDAY: T

SYNOPSIS OF SCENERY.

ACT I. INTERIOR OF THE CHURCH OF SANT' ANDREA, ROME.

ACT II. SCARPIA'S APARTMENTS IN THE FARNESE PALACE.

ACT III. BATTLEMENTS OF THE PRISON.

SCENE: Rome. TIME: 1800.

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Conductor—D. MICHAEL BRIERLEY.

Leader of Orchestra—MADAME VAN AALST.
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Producer—J. J. HENRY.

Chorus Master—WALTER BECKETT, Mus.B.
Assisted by MAE JOHNSON.

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President—ALD. P. S. DOYLE, T.D.

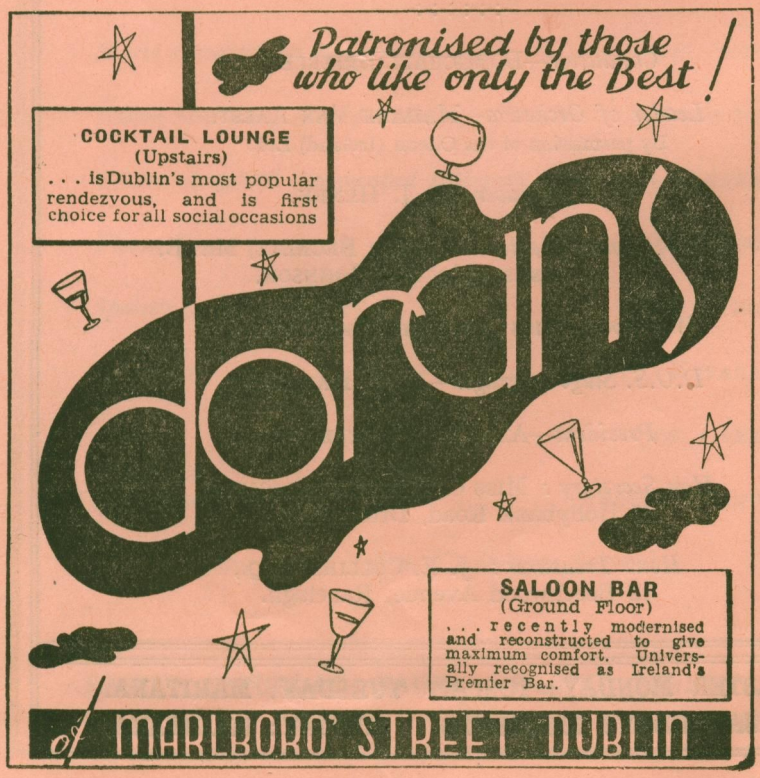
Hon Secretary: MISS CARMEL O'CALLAGHAN,
25 Hollybank Road, Drumcondra.

Hon. Treasurer: J. E. COLLINS, ESQ.,
12 Beechwood Avenue, Ranelagh.

Ladies and Gentlemen of the Chorus

Eilis Breen.
Marita Cooper.
Kathleen Condell.
Bernadette Cosgrove.
Agnes Crowley.
May Doyle.
Gabrielle Farley.
Eileen Gunning.
Josephine Kenny.
Ada Geoghegan.
Maura Lane.
Angela Murray.
Maura McGrath.
Pam Murray.
Joan Neilan.
Ada Parkhouse.
Lucy Peelo.
Monica Pasquetti.
Maeve Robbins.
Catherine Walsh.
Sylvia Whelan.
Winifred Wheatley.

S. Cole.
F. Coleman.
J. Greevy.
C. Gallagher.
B. Kavanagh.
D. Kavanagh.
P. Kavanagh.
S. Mulligan.
G. McDermott.
T. O'Brien.
K. O'Gorman.
J. Quinn.
N. C. Quinn.
P. Quinn.
F. Traynor.
L. Wallace.
P. Glynn.
J. Kenny.
T. Wade.



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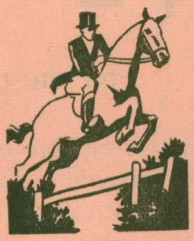

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